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jolliest, the most popular, and the least pretentious man in all Virginia, certainly its greatest orator, possibly even its greatest statesman."

Throughout the book Patrick Henry is the central figure, never yielding his place to minor characters. The digressions are few and brief, never extending beyond the necessity of the case, and the strictest rules of biographical writing are carefully adhered to.

Among the important manuscripts recently brought to light of which the author makes interesting use, are certain old fee-books carefully and neatly kept by Mr. Henry from the beginning of his law practice to the last years of his life. From these we learn that during the first three years of his professional career, from 1760 to 1763, a period in which he is accused of living in idleness at the house of his father-in-law, fees were charged in 1,185 suits, besides others for preparing legal papers out of court. Referring to the published misstatements of Thomas Jefferson on this subject, Mr. Tyler says: "This competent and diligent young lawyer (Jefferson), whom, forsooth, the rustling leaves of the forest could never for once entice from the rustle of the leaves of his law-books, did, nevertheless, transact, during his own first four years of practice, less than one-half as much business as seems to have been done during a somewhat shorter space of time by our poor, ignorant, indolent, slovenly, client-shunning, and forest-haunting Patrick."

Most of these suits involved a knowledge of general practice which he was not at that time supposed to possess. But his genius was intuitive; "by a glance of the eye he could take in what an ordinary man might spend hours in toiling for. All his resources were at instant command; . . . he was also a man of human and friendly ways, whom all men loved, and whom all men wanted to help." The celebrated Parsons case, in which the young lawyer made the foundation of his successful career, is treated in a picturesque and graphic style which brings vividly before us the great audience from all the surrounding counties, the twenty learned clergymen on the bench, the magistrate, Mr. Henry's own father, in his chair almost ready to sink in his embarrassment when the awkward youth stumbles carelessly through the opening of his plea, but with cheeks moistened by tears of ecstasy as the young lawyer's face "shone with a nobleness and grandeur it had never before exhibited," and in all parts of the house men were "stooping forward in death-like silence," to catch each word of the wonderful speaker.

The stirring oration before the Virginia convention, memorized by school-boys even to this day, the battle in Virginia over the new constitution, and the closing years of the busy life, though often told, breathe a new interest in this volume. In the words of Mr. Bancroft, the historian, "It is thoroughly and excellently well done." The pages are not marred by elaborate foot-notes, but all authorities cited are named, with editions used, at the close of the book, and a carefully prepared index completes this symmetrical volume.

## VI.

### A NEW ENGLAND IDYLL.

ALTHOUGH as a rule people born in Boston need not be born again, the writer of this piquant book\* has a pretty tale to tell of the mental and ethical phases of a girl of that habitat. This is not Miss Curtis, who is old, but Olive, who has been sufficiently fed on philosophy to discover somewhere between childhood and young-ladyhood that she is "a potentiality and a conscious personality." Her

\*"Miss Curtis." A sketch by Kate Gannett Wells. Boston: Ticknor & Company. 1898.

earlier motto, "Do all I don't want to do," leads to a very wearing "notion of accountability to everybody and everything," but she is presently found writing a composition on the right to go to parties while yet at school. Though reprimanded by her instructors she was unchanged; she "openly declared her belief in the German as preferable, in its effect upon the character, to the study of mathematics or historical dates. Boys were not dangerous, she argued, and there was no harm in accidentally meeting them in the recess; they did not divert the mind from lessons, but acted as stimuli." When it is suggested by the lady principal that she will enjoy life better if she waits till she is older and knows more, Olive retorts: "I don't care to know a great deal. I rather know how to make the most of a little. I want to be happy instead of being ambitious." Miss Curtis is introduced to us as an irritable and irritating spinster of fortune, fond of experimenting on people; once she proposed to invite poor children to her house and leave things about to see if they would steal, a scheme prevented by Olive's brother sending her a cream cake stuffed with red pepper, having a grievance of his own to satisfy. Miss Curtis fixes the remnant of her once disappointed affections on Olive, on whom also are set the dutiful inclinations which perform the part of affections in the breast of a young minister fresh from the neighboring Divinity School. This Rev. Mr. Kimen, who "had become that uncomfortable product of himself, a dead-in-earnest man," was anxious that Olive should "develop properly." (He had no idea what he meant, but the phrase strengthened his desire.) Once, when on their way to church, he ventured to intimate that his sermon might help her. Olive answered—"You think sermons reach us girls! It is partly so, but it is more the 'extempore listening' we do, as Mr. Fordher calls it. Some sentence hits us and off we go on our own thoughts, which are like small shot in the way they take the conceit out of us." And when Mr. Kimen asks the use of ministers, "Use?" she exclaimed. "Why, a real minister, who is better than we are, who is elegant and powerful in his manners, and who has got the soul of the world in him, and can bear the burden of the nations, and take it away like the paschal lamb from wearing out the rest of us,—why, he is like Browning and the Bible put together, and we grow better every minute, and —." She paused, for they were near the church door. Mr. Kimen's church bells never celebrate his nuptials with Olive, the story having indeed other aims than to follow any character to commonplace felicities. It turns out that Miss Curtis had inherited a fortune from her father in a certain village which was aggrieved that the money had not been left to its charities and institutions. The lady, however, proves in the end to be a very good institution to them, with the help of her friend Olive, and the "sketch," as it is modestly called, passes into a pretty and pathetic New England idyll. The village "Baptism," in the river; the "Candy-pull," and other scenes are described with delicate art. Mrs. Wells has put some terse phrases in the mouths of her select circle which deserve to become proverbial; and indeed she may be fairly congratulated on the truth and beauty of this her first venture in the field of imaginative art.

## VII.

## MISCELLANEOUS.

MR. VAN DYKE'S "Principles of Art"\* is a concise, readable presentation of a subject not too often treated acceptably. The first section, which is classified as Art in History, might well be termed a History of Art. The attempt to introduce

\*"Principles of Art: Part I., Art in History; Part II., Art in Theory." By John C. Van Dyke, Librarian of the Sage College, New Brunswick, N. J. Fords, Howard & Hulbert.